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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 17 titles deal with a variety of topics, including the following: (1) the relative effects of two creative drama approaches on the dramatic behavior and mental imagery ability of elementary school students; (2) the history of the American Educational Theatre Association; (3) the woman director in the contemporary, professional theatre; (4) the theatrical origins of psychodrama; (5) drama, celebration, and aging; (6) Zen and the art of oral interpretation; (7) playwrights in production; (8) a Lessac system model for the teaching and study of standard British, Cockney, and Irish stage dialects; (9) the effects of preperformance materials on the child's ability to respond to a theatrical performance; (10) the relationship between the white critic and the black theatre from 1959 to 1969; (11) the bodily action research of Ray L. Birdwhistell and Paul Ekman; (12) guided design as applied to a theatre history course; (13) the Paper Bag Players, a theatre for children; and (14) the living theatre in the United States. (MM)

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Abstracts of the following dissertations are included in this collection:

Brindle, Mary Kathryn Gonder
A LESSAC SYSTEM MODEL FOR THE TEACHING AND STUDY OF STANDARD BRITISH, COCKNEY, AND IRISH STAGE DIALECTS

Chrein, Geraldine H.
THE RELATIVE EFFECTS OF TWO CREATIVE DRAMA APPROACHES ON THE DRAMATIC BEHAVIOR AND MENTAL IMAGERY ABILITY OF ELEMENTARY SCHOOL STUDENTS

Cooper, Janet Louise
A STUDY OF THE EFFECTS OF PRE-PERFORMANCE MATERIALS ON THE CHILD'S ABILITY TO RESPOND TO THEATRICAL PERFORMANCE

Foster, Robert Boyt
A HISTORY OF THE AMERICAN EDUCATIONAL THEATRE ASSOCIATION: THE FORMATIVE YEARS

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THE ABSENT VOICE: NARRATIVE IN THE THEATER

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THE WOMAN DIRECTOR IN THE CONTEMPORARY, PROFESSIONAL THEATRE

McGovern, Catherine Bigley
PSYCHODRAMA: ITS THEATRICAL ORIGINS

Moore, Michael Dane
OLD PEOPLE'S DAY: DRAMA, CELEBRATION, AND AGING

Parchem, Georga Larsen
THE PAPER BAG PLAYERS, A THEATRE FOR CHILDREN, 1958-1982: DEVELOPMENT, CREATIVE PROCESS, AND PRINCIPLES

Perkins, Ulrica Bell
VISCERAL POLITICS: THE LIVING THEATRE IN AMERICA

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ZEN AND THE ART OF ORAL INTERPRETATION: A RATIONAL GUIDE TO NON-RATIONAL DISCOVERY

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PLAYWRIGHTS IN PRODUCTION

A LESSAC SYSTEM MODEL FOR THE TEACHING AND STUDY OF STANDARD BRITISH, COCKNEY, AND IRISH STAGE DIALECTS

Order No. DA8318179

BRINDLE, MARY KATHRYN GONDER, PH.D. *University of Pittsburgh*, 1982. 264pp.

The purpose of this study is to develop a method which will produce an aesthetic, selective, uniform, and easily-heard-and-understood stage dialect based on the component aspects of the Lessac System. This study is limited to a specific dialect study of Standard British, Cockney, and Irish.

Chapter I presents the development of the Lessac System Methodology through a basic Lessac System review (which provides the framework or superstructure for the Lessac Methodology), and a survey and analysis of the six previous dialect studies of Crocker, Herman, Wise, Blunt, Machlin, and Stern (which provides the discovery of the five dialectal "common denominators"--i.e., the fundamental areas of study essential to the production of any dialect). The Lessac Methodology results as a synthesis of the Lessac superstructure and these five dialectal "common denominators."

Chapter II provides an analysis and summary of the five "common denominators" (Phonemic Alterations, Resonance Focal Area, Tempo and Rhythm, Lilt Range and Intonation Tendencies, and Special Dialectal Pronunciations) in each of the three dialects, based on the previous dialect studies and on primary linguistic sources from Great Britain.

Chapter III furnishes the application of this Lessac Methodology which results in a specialized program study for each of the three dialects. A transcription of a program for each dialect is supplied which includes a comprehensive explanation of each Lessac Dialect Program with drills.

The Lessac System Methodology devised through this study contributes to the study of stage dialects in the following ways: (1) It systematizes the sometimes cumbersome and disjointed study of stage dialects, (2) It provides a selective method which further simplifies the study of stage dialects, (3) It makes the study of dialects easily accessible to the Lessac student, (4) It establishes a Lessac phonetic system for the transcription of words, (5) It continues vocal development and skill through a deeper understanding of the Lessac System through application, and (6) It permits a dialect to become a physical sense memory and an integrated aspect rather than solely an external attachment to character.

THE RELATIVE EFFECTS OF TWO CREATIVE DRAMA APPROACHES ON THE DRAMATIC BEHAVIOR AND MENTAL IMAGERY ABILITY OF ELEMENTARY SCHOOL STUDENTS

Order No. DA8513431

CHREIN, GERALDINE H., ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1982. 208pp. Chairperson: Helane S. Rosenberg

The purpose of this study was to assess the relative effects of two approaches to creative drama, the Winnifred Ward and the Rutgers Imagination Method, on the dramatic behavior and mental imagery ability of fourth grade students.

The sample population consisted of 58 fourth grade students coming from a heterogeneous socioeconomc school district. Three intact class groups were randomly assigned to six instructional units. Within each class group instructional unit (a) received the RIM approach, a total of 30 students, while instructional unit (b) received the Ward approach, a total of 28 students.

Ten lessons were selected from the Rutgers Imagination method for Intervention A. Ten lessons were selected, two from each of five areas of concentration, in *Give Them and Wings* (Schwartz and Aldrich, 1972) for intervention B.

To measure dramatic behavior, subjects were observed one week before the first intervention, one week after the sixth intervention, and one week after the last intervention using the Inventory of Dramatic Behavior adapted for group observation. To measure vividness of mental imagery, subjects were given the Sheehan Shortened Form of the Betts QMI. To measure image controllability, subjects were given the Gordon test of VIC. Both imagery tests were administered pre and post intervention.

An analysis of variance using a three-factor mixed design yielded a significant main effect indicating all subjects increased their levels of incidents, acts, squares traversed, and characters created over the three observations and decreased the level of repeated acts. Another significant main effect showed the Ward group achieved higher levels of incidents, acts, squares, and repeats. Significant interaction effects showed the Ward group achieved the highest levels of incidents, acts, squares, and repeats. Significant interaction effects showed the Ward group achieved the highest levels on the second observation and the RIM group highest levels on the third observation. Other interactions showed significant differences between classes and instructional units. No significant main effects or interactions were obtained for mental imagery although mean scores increased for both groups.

The following was concluded: The commonality between two approaches is that they both teach dramatic behavior. Differences within each approach including structure and sequence of skills, content, teacher's role and the development of imagery skills affect the rate of learning. Variables related to social interaction, expectations, and attitudes of subjects also affect learning. Both approaches possibly affect mental imagery ability. The IDB for group observation was an effective measurement tool.

A STUDY OF THE EFFECTS OF PRE-PERFORMANCE MATERIALS ON THE CHILD'S ABILITY TO RESPOND TO THEATRICAL PERFORMANCE

Order No. DA8314712

COOPER, JANET LOUISE, PH.D. *University of Georgia*, 1983. 209pp. Director: August W. Staub

The effect of pre-performance materials on eighth grade English students' ability to critically appraise theatrical performance is analyzed through the use of statistical procedures.

A study of literature relating to the craft of acting yielded a list of terms and concepts related to criticism of acting performance. This data was presented to 366 randomly selected eighth grade English teachers and 375 college/university acting teachers. The items which received positive responses from 80% or more of the respondents were retained for use in the pre-performance activities.

The experiment involved the use of two different types of pre-performance activities: a teacher presented vocabulary lesson and an actor presented workshop. Treatments utilized the same vocabulary and concepts. The randomly assigned groups of eighth grade subjects were subsequently exposed to a theatrical performance. After the performance the experimental groups and a control group answered short answer, Likert, and essay questions designed to elicit critical responses to the performance.

Short answer and Likert items were scored by the researcher. Essay items were scored by two teachers who took part in the study and one other eighth grade English teacher who was familiar with the aims of the study. All scores were reported.

Following this first experiment, the testing was replicated at a second school.

All results were subjected to multivariate analysis. Each test item was individually evaluated. An ANOVA program was used to determine sources of variation for each Likert-type and essay question. In two of the Likert-type items and all four essays treatment was a source of significant variation.

Following the ANOVA evaluation, the Pearson's R Techniques was applied to determine the degree of relationship between variables. Three Likert items showed variation due to treatment according to the Pearson's R. When the Scheffe test was applied, the actor presented workshop proved to have the most positive effect on the subjects. In all four essays the Pearson's R again proved that treatment was a source of variation. The Scheffe test showed that in all essays the actor workshop groups produced higher scores than either the teacher treatment or the control groups.

From the results of this limited study it appears likely that pre-performance materials do positively influence the child's ability to critically appraise performance. Before assuming that such results would occur regularly, further testing is recommended.

A HISTORY OF THE AMERICAN EDUCATIONAL THEATRE ASSOCIATION: THE FORMATIVE YEARS

Order No. DA8315745

FOSTER, ROBERT BOYT, PH.D. *University of Oregon*, 1983. 490pp.
Adviser: Horace W. Robinson

This study examines the formative period in the history of the American Educational Theatre Association, presently the American Theatre Association--an association of theatre practitioners ranging from the "amateur" to the "professional," an association of associations which now purposes to represent "theatre in America."

To gain proper perspective of this formative period, this history examines the early history of the academic theatre in America and the conditions in theatre as they affected the formation of noncommercial theatre's first professional organization. This study touches on the theatre in America during the periods when it was judged controversial; it focuses specifically on the beginnings of theatre respectability, particularly on the "amateur" and "local" level; it traces the simultaneous decline of commercial theatre and a growth in noncommercial theatre that soon reached into the heartlands of the country; it recognizes the contribution of educational theatre pioneers who by entrenching themselves into the academic scene during the nineteenth century joined the ranks of academic disciplines about to revolutionize the curricula of higher education; it notes the activities of theatre workers, theatre organizations, and educational institutions during the immediate period prior to the Association's formation in 1936; finally, it analyzes the formative period of AETA, a period encompassing 1936 to the early 1950s, a period when policies and goals of the organization became established, a period from which AETA emerged as the recognized representative of the noncommercial theatre.

Research for this history included an examination of the Association's Archives in New York City--official minutes, financial reports, membership rolls, published manuscripts, AETA official publications, work program project reports, personal interviews, correspondence between AETA members of a personal and official nature, the *Educational Theatre Journal, AETA Reports, AETA News*, and assorted documents.

This history chronicles the evolution of amateur and community theatre, public and higher education, national organizations as they pertained to the noncommercial theatre of America, and the formative period of the American Educational Theatre Association which hoped to represent and nurture noncommercial theatre.

THE ABSENT VOICE: NARRATIVE IN THE THEATER

Order No. DA8318700

GARNER, STANTON B., JR., PH.D. *Princeton University*, 1983. 369pp.

Critical understanding of narrative in drama has long been hampered by the imprecision of our vocabulary for describing it, by the modern reaction against nineteenth-century conceptions of plot construction, and (most significantly) by our tendency to discuss a play as if it were a textual form designed to be read instead of a theatrical form designed to be performed. This study approaches drama as a form of narrative uniquely conditioned by performance, different in features and effects from the novel and the short story.

Chapters 1 and 2 contain theoretical discussions of these features and effects, and their implications for narrative dramaturgy. Central to drama as a narrative form is the absence of a guiding authorial voice--which, in more exclusively textual narrative, selects incidents and contributes coherence through its command of the narrative whole. In performance, events occur in the moment, and this places increased responsibility on the audience for perceiving narrative coherence and drawing narrative outlines around the stage present. Accordingly, this study emphasizes audience comprehension in its discussion of narrative in the theater. Focusing on the activities of memory, anticipation, and attention, it discerns a tension in the theater audience's "narrative response." While performance stimulates a high level of cognitive activity, it also undermines this comprehension, as a result of the audience's limited cognitive capacity and the frequently intrusive immediacy of the stage.

Dramatists, in turn, manipulate this tension in two ways: by employing devices to heighten perception of narrative coherence and outline ("the narrative impulse") and by employing devices to increase performance's undermining of comprehension ("the anti-narrative impulse"). Revenge and Don Andrea's Ghost, for example, encourage a broader perspective on *The Spanish Tragedy's* events, while Ben Jonson's plot complications in *The Alchemist* often press comprehension into confusion.

Narrative in the theater, then, is characterized by an interplay between comprehension and non-comprehension, between temporal frameworks and the experience of presence. Chapters 3 through 7 explore this interplay in individual plays: *Everyman* and *Mankind*, *The Winter's Tale*, *Volpone*, *Major Barbara* and *Heartbreak House*, Pinter's *Old Times*, and several short plays by Beckett.

THE WOMAN DIRECTOR IN THE CONTEMPORARY, PROFESSIONAL THEATRE

Order No. DA8315227

HENNIGAN, SHIRLEE, PH.D. *Washington State University*, 1983. 253pp.
Chairperson: Laurilyn J. Harris

This study investigates what differences, if any, may distinguish the work of women directors; posits some causes for the small number of women directors working in the contemporary, professional theatre; determines whether a "feminist" approach to directing is being used; shares some of the ideas and techniques being used today by professional women directors; and offers a history of women directors from the turn of the century to the present.

The major portion of the dissertation is based on taped interviews with contemporary women directors working in the professional theatre. The problems confronting these women, their directing styles, their working processes, and their methods and ideas are examined. Feminism is addressed in an exploration of the approach used by women directors. Feminist values and women's characteristic roles are discussed to determine what natural and acquired strengths a woman might bring to the creative task of directing.

A survey of the first eighty years of the twentieth century shows the extent to which a 'tradition' of women theatre directors exists in the United States. Some early women directors, especially Agnes Morgan, are investigated in some depth.

The Broadway, off-Broadway and regional theatre scenes are inspected in detail to discover where women directors are succeeding and why. Women such as Geraldine Fitzgerald, Shauneille Perry, and Zelda Fichandler contribute not only their personal experiences, but their theories regarding women directors in these three professional theatre spheres of activity.

Some conclusions are drawn regarding the integration of women into the field of theatrical directing, the kinds of obstacles that may be responsible for hindering women's entrance to the work at the professional level, and some recommendations for overcoming such obstacles.

PSYCHODRAMA: ITS THEATRICAL ORIGINS

Order No. DA8315419

McGovern, Catherine Bigley, Ed.D. *University of South Dakota*, 1983. 82pp. Director: Professor Fred J. Petersen

Purpose of Study. The purpose of this study was to trace and publish the theatrical origins in psychodrama. Jacob Levy Moreno, in his writings, mentioned many times that psychodrama was his own original idea. He also mentions that its origins were not necessarily his own. He very readily admits that he borrowed ideas from past and present theatre concepts. He does claim that it took his synthesizing talents to blend these concepts into psychodrama.

Procedure For The Study. The author searched Moreno's writings for references to theatre: its concepts, its style, its authors. Using these references, the author then returned to the original theatre sources and related the ideas therein to psychodrama.

Findings Of The Study. The findings of the study were that Moreno was indeed aware of many theatrical forms and concepts. Through a qualitative search of the literature, it became apparent that Moreno synthesized these forms and concepts and used this synthesis as the foundation for psychodrama.

Expected Contributions. The publication of a research study on the nature of psychodrama will provide data for others. It is believed that others will appreciate the dynamic process of psychodrama. It is believed that others will appreciate the synthesizing skill of Jacob Levy Moreno necessary to create this therapy.

OLD PEOPLE'S DAY: DRAMA, CELEBRATION, AND AGING

Order No. DA8312027

Moore, Michael Dane, Ph.D. *University of California, Los Angeles*, 1983. 291pp. Co-Chairs: Professor Robert A. Georges, Professor Michael Owen Jones

Old People's Day is an indigenous American Festival produced annually by a small community in the hills of northwestern Arkansas. The event has a strong fundamentalist religious component, and features hymn singing, testifying, and Holy Spirit-led extemporaneous preaching. It also functions as the community's major social event and as an extended family reunion. While Old People's Day activities incorporate many of the performance conventions common to the revival meetings and singing conventions of the area, all activities are dedicated to honoring the community's elderly. Since its inception, however, Old People's Day has also served to define the community which sponsors it and to promote good fellowship among community members both young and old.

This dissertation analyzes the various types of performance in evidence on Old People's Day, including preaching, singing, testifying, and story telling. It also examines other forms of social interaction common to the event, including picnicking. Its thesis is that Old People's Day provides a forum in which participants dramatize selected features of their lives; rendered theatrical by the day's revivalistic fervor, these dramatizations promote a vision of social unity and offer symbolic solutions for many of the problems of the elderly. By means of such dramatization, participants of all ages generate powerful feelings of *communitas*, and elderly participants find relief from social and psychological difficulties brought on by old age. The religiously sanctioned performances not only elevate the elderly to a position of central importance within the community, they also proclaim the sainthood of the old people as endorsed by the community's church.

After a dramatistic analysis of Old People's Day, the dissertation comments upon the significance of symbolic action, especially dramatization, for a wide variety of festivals and festive gatherings.

THE PAPER BAG PLAYERS, A THEATRE FOR CHILDREN, 1958-1982: DEVELOPMENT, CREATIVE PROCESS, AND PRINCIPLES

Order No. DA8311787

Parchem, Georga Larsen, Ph.D. *The Ohio State University*, 1983. 506pp. Adviser: Professor George L. Lewis

Founded by Judith Martin in 1958, The Paper Bag Players pioneered in creating an original form of children's theatre in America at a time that field was dominated by traditional fairy tale approach. The Paper Bag Players provide a successful model of an alternative approach to children's theatre, one that has proven to be excellent and long-lasting as well as innovative.

In addition to documenting the history of The Paper Bag Players, this study delineates the form and content developed by the company, shows how they create their original material and productions, and examines the principles, techniques, and educational dimensions of their approach to children's theatre. This study focuses, then, on four aspects of the work of The Paper Bag Players: their historical development; their creative process; the principles they have evolved for creating children's theatre; and the values they project to children.

This study documents the history of The Paper Bag Players from 1958 to 1982, dividing their development into four periods. Within each period, the researcher details the company's major activities, personnel, productions and production trends, organization and management, aims and purposes, and awards and criticism.

Central to this study is an analysis of the principles and the creative process of Judith Martin and The Paper Bag Players. The researcher details the five-stage creative process of the company, identifying six specific techniques used to develop and build individual scenes and six main variables of composition used to assemble scenes into an effective production.

This study also examines how The Paper Bag Players communicate with the child audience, identifying both the main principles and the specific techniques of effective communication evolved by the company. And finally, this study examines the content of the productions of The Paper Bag Players, discussing both the major developmental messages and the specific values conveyed to children through the productions of The Paper Bag Players.

Supplementing this study are such details as photographs, artistic biographies of key personnel, a chronological chart of the history of the company, examples of educational extensions of their work, and a listing of the scenes and productions in their repertory.

VISCERAL POLITICS: THE LIVING THEATRE IN AMERICA

Order No. DA8311983

Perkins, Ulrica Bell, Ph.D. *University of California, Davis*, 1982. 346pp.

Founded by Judith Malina and Julian Beck in 1948, The Living Theatre has been the longest-surviving and most influential American avant-garde theatre group since World War II. It has had a significant impact on both American and European alternative theatre.

This study focuses on the Living Theatre's evolution within its American context. It examines the relationship between the art and politics of the Living Theatre and how the two became fused in a style I have labelled *visceral politics*: a reaching for the guts of the spectator through highly physical visual-kinetic techniques and overt political content to achieve social change. Chapter I examines the early history and cultural influences on the group as they sought esthetic breakthrough. Chapter II studies two productions: *The Connection* and *The Brig* for evidence of political content and the beginnings of a more physical and confrontational style. In both Chapters I and II, the influence of the Becks' early political involvements and beliefs on their theatre is examined. Chapter III analyzes the American tour of the Living Theatre in 1968-1969 both in terms of its impact on the American counterculture, and the influence of that counterculture on the Living Theatre. Chapter IV examines the troupe's work in Pittsburgh in 1974-1975 with working class audiences; it examines both its goals and its means towards affecting its audiences, and the influences of the Pittsburgh experience on the Living Theatre. The Epilogue describes the work and goals of the Living Theatre in recent years and the conclusion summarizes the impact of visceral politics.

A COMPARATIVE STUDY OF TWO CREATIVE DRAMA APPROACHES ON IMAGERY ABILITY AND THE DRAMATIC IMPROVISATION

Order No. DA8313453

PINCIOTTI, PATRICIA ANNE, ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1982. 184pp. Chairperson: Helane S. Rosenberg

The purpose of this investigation was to compare two creative drama teaching approaches on the dimensions of imagery ability and the dramatic behavior of individuals within a group improvisation. The two approaches employed were the *Rutgers Imagination Method* and Viola Spolin's *Theatre Game File*.

Four fifth grade classes, consisting of a total of eighty-five students, were randomly assigned to treatment groups. Classes met for forty-five minutes per week for ten drama sessions.

The study utilized a pretest-posttest design with nested classes to measure imagery ability. Vividness and controllability were the aspects of imagery ability that were assessed using two self-report questionnaires: the shortened form of the *Betts' Questionnaire Upon Mental Imagery* and the *Gordon Test of Visual Image Control*.

The dramatic improvisation was assessed by observing the subjects in a group improvisation prior to the intervention, at the midpoint and at the end of the intervention, using the *Inventory of Dramatic Behavior* adapted for group observation. Raters, using time sampling, measured dramatic behavior on the following five dimensions: number of dramatic incidents, dramatic acts, repeated acts, characters created and squares traversed. Annotations on the quality of the improvisation were also recorded.

The data on vividness and controllability and the five dimensions of dramatic behavior were analyzed separately using a three-factor analysis of variance with repeated measure. Analysis of the data revealed the following: Controllability increased significantly for both groups over time. The two approaches affected imagery vividness differently. The Spolin group slightly increased in vividness, whereas the RIM group decreased and exhibited a longer response time on the posttest. The RIM group also demonstrated more gains in dramatic behavior than the Spolin group which decreased on a number of dimensions.

The results suggest the following conclusions: (1) Controllability is increased by a creative drama program, (2) The Spolin method increased vividness; however, the RIM approach increased the subjects' ability to discriminate the vividness of their images, and (3) The RIM approach increased the quantity and quality of dramatic behavior significantly more than the Spolin method. A creative drama program produced significant changes in dramatic behavior and in imagery ability.

ZEN AND THE ART OF ORAL INTERPRETATION: A RATIONAL GUIDE TO NON-RATIONAL DISCOVERY

Order No. DA8311031

TOURANGEAU, FRANK L., PH.D. *Southern Illinois University at Carbondale*, 1982. 216pp. Major Professor: Dr. Marion Kleinau

As he becomes involved in an activity, a performer may sometimes experience a moment of clarity in which he feels so sure of what he is doing that it is as if the activity performs itself. Such an experience can happen while playing football, dancing, skiing, or composing music. Because such a moment is so stimulating, productive, and joyous, one would, of course, like to reproduce it whenever one performs. Since the experience cannot be understood logically and is very difficult to even describe at all, reproducing it poses problems. A relatively recent psycho-neurological theory, however, may provide the beginning of an explanation.

This study explores right brain/left brain theory in an attempt to understand how to bring to performance (in this case the oral performance of literature) the "right" brain's non-verbal, spontaneous, intuitive, spatial skills while employing the "left" brain's logical, sequential, verbal, analytic mode of processing information. Using Zen as an example of "right" brain consciousness, the dissertation explores the disciplined Zen approach as a possible way to spontaneous performance by freeing one's thinking. Five principles are distilled from an examination of books which use a Zen approach to such activities as golf, tennis, running, drawing, and karate. Application of these principles to oral interpretation of literature and to a Zen-oriented method of teaching oral interpretation follows. There are suggestions for the instructor who wishes to align his course completely along Zen lines and also suggestions for the instructor who wishes to experiment with Zen in his class on a limited basis.

As performers, we must learn to execute a performance with our whole self. This study attempts to present a way to balance our "right" and "left" brain capabilities so that we can take steps toward unlocking hidden potential and can be receptive to that moment of clarity.

ORAL INTERPRETATION OF LITERATURE: A COURSE DESIGNED FOR COMMUNITY COLLEGE STUDENTS

Order No. DA8311167

VORAN, JILL, D.A. *The Catholic University of America*, 1983. 217pp.

Any course in oral interpretation of literature makes some assumptions concerning both the art of literature and the art of interpretation, subjects about which there has been considerable debate since Plato's *Ion* was written. It is the purpose of this dissertation to design a community college course in oral interpretation the special feature of which is the subsumption of an approach to literature that, while not neglecting the expressive, pragmatic, and mimetic coordinates, emphasizes an objective theory of literary art. In formulating the theoretical orientation of the course, the author is indebted particularly to the writings of J. C. La Drière.

In chapter one, the current state of the question is established by conducting an evaluative survey of the theories and methodologies offered by the thirteen oral interpretation textbooks currently in print. M. H. Abrams' classifications of literary theory (mimetic, pragmatic, expressive, and objective) are used for the purpose of describing the theoretical positions of the various texts. The survey reveals that the majority define oral interpretation as the study of literature through oral performance and favor mimetic and pragmatic theories of literature.

Chapter two presents the actual course design, which consists of a syllabus of thirty lessons complete with objectives for each lesson, commentary on how the lesson would be taught, and required assignments. Chapter three illustrates the theory outlined in the second chapter by directly applying it in some detail to a narrative, "The Killers," and a lyric, "Stopping by Woods on a Snowy Evening."

In the conclusion, the advantages of an objective approach to oral interpretation are discussed: namely, that such an approach emphasizes close literary analysis of the text and is thus conducive to a performance that is holistic and true to the literary work; that such an approach provides a systematic method of analysis and evaluation which can lead students to a better appreciation of a work's aesthetic value and to a performance which tries to capture that value; and, finally, that such an approach can move students toward realizing the ideal of a liberal education.

GUIDED DESIGN AS APPLIED TO A THEATRE HISTORY COURSE

Order No. DA8318767

WALES, SANDRA KAY, ED.D. *West Virginia University*, 1983. 174pp.

The purpose of this study was to see if a specially designed instructional program for theatre history could change college students' (a) attitude, (b) creativity, (c) achievement anxiety, and (d) content knowledge. The type of instruction chosen was a systems approach to teaching called Guided Design.

The study analyzed data collected from a control group of college students enrolled in a one semester theatre history lecture course at three universities. The experimental group of students were enrolled in a one semester theatre history course at West Virginia University.

The students who used the Guided Design method were asked to work in groups of five. Guided Design is the decision-making process in slow-motion. After students had completed the "identify the problem" instruction, they progressed through "state the basic objective," "list the constraints, assumptions, and facts," "list the possible solutions," "choose a possible solution," "analyze the solution," "synthesize the solution," "evaluate the solution," "implement the design," and "check the results." Another part of the format was the "gather information" step which could occur as many times as necessary to impart content information to the students.

The results of this study showed the experimental group was not significantly different on any of the psychological, creative, attitudinal, or content tests except the L Factor of the 16 PF. The experimental group was more trusting at the end of the semester than the control group, and showed a preference for the student-oriented course, as measured by J. S. Duggal's "Attitudes Toward Guided Design Characteristics."

The implications for drama which can be concluded from this study were that the students preferred the type of course which allowed them to participate. They become more trusting and even though content knowledge was not emphasized, they gained as much as the control group; they knew they needed the information to make decisions and solve the problem. The things that could not be measured, but were observed, were the enthusiasm of the students, their joy at discovering they could solve theatre problems, and the rapport of the students and faculty.

THE RELATIONSHIP BETWEEN THE WHITE CRITIC AND THE BLACK THEATRE FROM 1959-1969

Order No. DA8314379

WASHINGTON, RHONNIE LYNN, PH.D. *The University of Michigan*, 1933. 377pp. Chairman: Mark Pilkinton

The purpose of this study is to analyze and to evaluate the relationship between the black theatre and the white critic from 1959 to 1969. This time span has been selected because the most significant achievements in the history of black theatre were made during this period. This study will analyze the reviews of all the plays written by black American dramatists produced in New York during this period which were reviewed by three or more white theatre critics.

This study consists of four chapters. Chapter I asserts that the critic patronized the black theatre in three different waves, "The Celebration of Negroness," "The Affirmation of Negro Rights," and "The Graduation of the Black Dramatist." Chapter II analyses the white critic's advice to the black dramatist and suggests in which direction the critic was trying to lead the black theatre. Chapter III suggests how the white critic was rated by the black theatre, i.e., accepted as a competent judge, accepted begrudgingly as a judge lacking in competence, dismissed as incompetent and irreconcilably biased. Chapter IV contains the conclusions.

Several conclusions have been reached, based on this study. The black dramatist was patronized in an attempt to make the black theatre, symbolically, an equal part of the American theatre. The American theatre, which was represented to a large extent by the white critic, wanted to absolve itself of any charges of racial discrimination. Having bestowed the two highest awards of dramatic excellence, the Drama Critics' Circle Award and the Pulitzer Prize, on black dramatists, the critic was confident that he had done his part for the cause of equality. Through his splendid sponsorship, the black theatre had become an honorary part of the American theatre. The critic advised the black dramatist to be "honest" and to "play fair," in an attempt to make black theatre more acceptable to a white audience. The critic acknowledged the importance of "Negro rights plays," however, he warned the black dramatist that theatre, above all else, should be entertaining. Most of the black theatre artists who voiced an opinion found the white critic deficient in some way. The opinions ranged from the almost total acceptance of the white critic's authority by Hansberry and Gordone, to the total rejection of his authority by the proponents of the Black Arts Movement.

THE BODILY ACTION RESEARCH OF RAY L. BIRDWHISTELL AND PAUL EKMAN: IMPLICATIONS FOR ORAL INTERPRETATION THEORY

Order No. DA8319738

WHITE, KATHLEEN GILSON SNOW, PH.D. *The University of Arizona*, 1983. 100pp. Director: David A. Williams

The purpose of this study was to compare the philosophical stance, terminology, methodology, and research findings of two representative and influential investigators in the field of nonverbal behavior, Ray L. Birdwhistell and Paul Ekman, drawing theoretical implications and practical applications for oral interpretation. The study found that while Birdwhistell has maintained that all nonverbal behavior is culturally learned and must be examined within the communication gestalt, Ekman has emphasized the innate, universal, and expressive elements of bodily movement, especially that of the face. Ekman has recognized the role of cultural learning, however.

It was found that neither Birdwhistell's nor Ekman's research has rendered support for any of the theoretical approaches to nonverbal behavior which oral interpreters have entertained in the past. However, it was found that Birdwhistell's and Ekman's approaches to nonverbal behavior do justify a more deliberate training strategy in oral interpretation.

It was found that Ekman's external variable research methodology which encompasses both indicative and communicative methods offers more chance of generating meaningful and useful research in oral interpretation than does Birdwhistell's structural approach. It was also found that Ekman's constructs of emblem, illustrator, regulator, adaptor, and affect display offer the most workable vocabulary with which to discuss and elucidate nonverbal behavior, and that Ekman's research which is continually updating and expanding these categories illuminates concepts with which oral interpretation scholars have been grappling for years.

PLAYWRIGHTS IN PRODUCTION Order No. DA8308889

WILLIAMS, LOUISE CURTIS, PH.D. *Indiana University*, 1982. 402pp.

The development of American nonprofit professional theatre over the last twenty years has revitalized and redefined the role of the playwright. The dramatist had little active place in the commercial theatre throughout most of the twentieth century. This isolation created a concept of the playwright as primarily a literary artist or "play-write." The off-off Broadway movement in the 1960's and the decentralization of professional theatre in the 1970's created, for the first time, an environment in which writers could participate fully with theatre companies of some permanence. One hundred-twenty three resident theatres in 1980-81 offered some type of program for writers. New play productions, play development programs, and playwright residencies provide regular and ongoing means to re-involve playwrights with American theatre.

The playwright, as a participating member of the company, faces the prospect of giving up the play to the creative work of others. Through their earlier isolation, American playwrights often lack specific knowledge about the production aspects of their craft. Dramatists, first, must understand the theatre process and accept that the production will never exactly realize their ideal vision. A strong relationship between playwright and director proves the most important aspect of a successful production. The best relationships grow from an understanding and respect of the other's work, an ability to communicate openly, and a mutual sense of trust. The director ultimately controls interpretation, but the playwright retains final control of the script. The strictest taboos against playwright-actor communication do not hold true in resident theatre. Writers, however, nearly unanimously avoid any specific discussion with actors that infringes on the director's realm. Playwrights, instead, can serve as a resource of background information about the writing of the script. Actors can give the writer invaluable aid in revision, as well as insight about the characters. Throughout the production, the writer serves a three-fold purpose: using the production to revise and improve the script, assisting the director in shaping the production, and serving as an interested spectator for the company's work. The playwright's action involvement diminishes as the rehearsals progress. . . . (Author's abstract exceeds stipulated maximum length. Discontinued here with permission of author.) UMI

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